

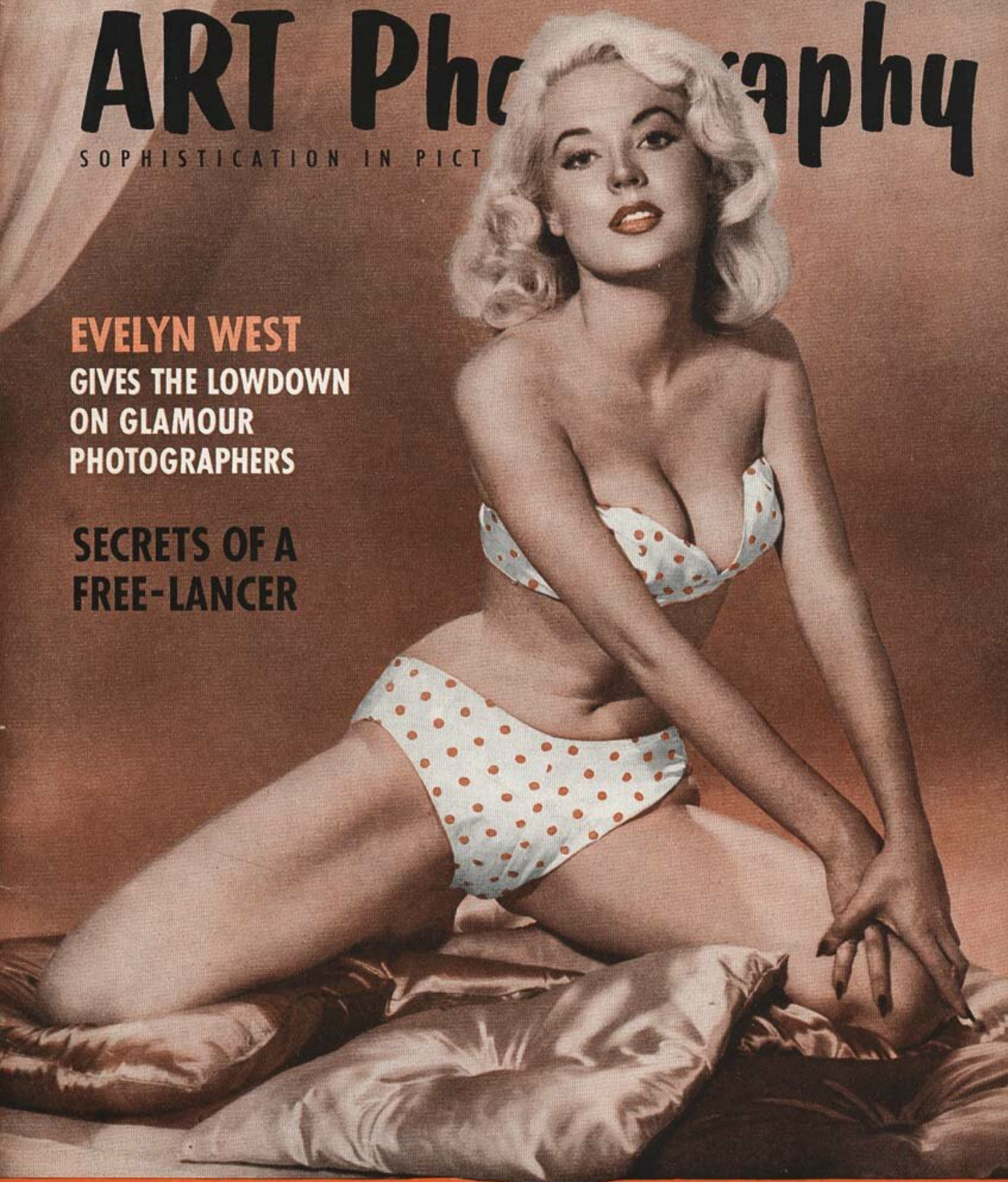
DECEMBER 1955 50c

ART Photography

SOPHISTICATION IN PICT

EVELYN WEST
GIVES THE LOWDOWN
ON GLAMOUR
PHOTOGRAPHERS

**SECRETS OF A
FREE-LANCER**



HOW TO SHOOT FOR PHOTO AGENTS



STYLING: JANE BROWN. HAIR: JANE BROWN. MAKEUP: JANE BROWN. DRESS: JANE BROWN. PHONE: JANE BROWN.

DECEMBER, 1955

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Cover by Keith Bernard

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INSIDE FRONT COVER

Abrasion tone process used by Jack Howard to produce pin-up portrait, left, comes under fire in Thomson's article, page 20.

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THERE'S MONEY IN FREE-LANCING

Hazards involved in covering some assignments are capsuled above as author dangles from bridge to get picture.

what do you know about "first rights"? what makes a "stock photo"? what are "page rates"? here you will find answers.

By ROBERT SIMMONS
Photographs by the author.

ALARMED by news of a would-be suicide dangling from a bridge above the Mississippi River, Louisiana State Police rushed to the scene. Excited spectators pointed to a man who apparently had caught his ankles in the structure and was suspended upside down in mid-air. When they got to the bridge, the police found, to their amazement, that it was a photographer who had secured ropes around his ankles and was taking pictures 300 feet above the river.

How do I know the details so well? I was that photographer, working on a routine magazine assignment. The picture I wanted could be taken only by shooting under the bridge, and the easiest way to accomplish this was to tie some rope onto my feet and hang off the bridge.

To succeed in this highly competitive field of freelance magazine photography requires initiative, tenacity, endurance, and a little dash of recklessness. It isn't often that a freelance photographer has to hang from a bridge to get a

picture, but equally arduous and dangerous tasks are not uncommon among those who go to any means to successfully complete an assignment.

The average freelancer's life is not one of glamour and intrigue as some people seem to think. An occasional job might find him in congenial surroundings, but more frequently, you might find yourself, like me, trudging through swampy marshland on horseback, being eaten alive by mosquitoes, feeling tired and dirty and mad at the world. This was part of the assignment that carried me and a companion through the marshlands of South Louisiana. The other fellow nearly lost his life when his horse slipped into a bed of quicksand and swiftly disappeared from sight.

How do you get started freelancing is a question I've heard quite often. Actually, there are two ways. The recommended method is to hang on to your present job and gradually work your way into the field. The other method,



Candid human interest photographs have good sales potential. Magazines may be interested in picture of young lovers as an illustration for an article.

New Orleans stripper has many story possibilities: personality piece, French Quarters' night clubs, "day in life of", etc. Plan your story and shoot.

not recommended, is to quit your present job and launch yourself full time into selling photographs. This latter method has certain advantages in that you either sink or swim. You *have* to be successful, if you want to continue eating. In either case, it is wise to have sufficient money to carry you for at least a year, with the full expectation of not selling even one photograph. While it is to be hoped that you will make many sales in your first year, it is quite possible that operating expenses in the first six or eight months will more than equal money received from picture sales.

The first year is the critical one in freelancing. Many aspiring freelancers give up and quit during their first few months because they have not made big name magazines. The beginner would expend his energies more profitably if he would try the smaller markets until he has gained confidence and money in the bank. There is no harm in trying





Mood quality should be preserved for story illustrations. Saxophonist was photographed by natural light on 35mm.

the slicks if you feel that you have something they can use. But in the meantime, it is a good idea to cultivate the smaller markets where there are better chances for sales. Many highly successful freelancers make the greater portion of their income from sales to "little markets."

To facilitate discussion of prices paid by various publications, we can use the following classification:

Class A: These are the publications which generally follow the minimum pay rates as recommended by the American Society of Magazine Photographers. On assignment, these rates are \$100 per day shooting time, plus expenses; and \$50 per day research, travel and standby time, plus expenses. The page rates in this category are usually \$150 per page for black and white and \$300 per page for color.

Class B: Publications in this class pay from \$50 to \$100 per page. Assignments are rarely given.

Long way down, if you slip. Element of danger involved was dramatically presented by shooting straight down on construction men working on 1000-foot television tower.

Class C: Usually no page rate in this class. Pictures and stories are bought outright at prices ranging from \$10 to \$50 (sometimes higher) regardless of the number of pages the story runs. Single photographs bring about \$2 to \$6 here.

Most freelance photographers can be divided into two general categories. The first of these is the photo-journalist who sells picture-stories, primarily. The bulk of his work is in the form of picture sequences of general interest sold to picture magazines. In the second category we have the freelancer whose work is almost exclusively in the field of stock photographs. Usually the freelancer who sells stock pictures is a specialist in some particular subject—such as animals, children, etc. He will take pictures with the ulti-

Carnival atmosphere is faithfully recorded in Simmons' photo, below. Here are the common components: dancer with inevitable smile, the barker, idealized paintings.







Dramatic composition will help sell. Illustration gains impact from unusual camera view of laboratory chemist working over Bunsen burner.

mate aim of selling them many times. The activities of either photo-journalist or stock photographer are not rigidly confined to their respective categories. The stock photographer will often sell picture sequences; the photo-journalist will often sell stock photographs.

The working method of the freelancer who sells stock photos primarily can be profitably applied to the photo-journalist. Many cameramen who sell picture stories think that a story is useless after it has been published one time. However, this is not necessarily true. Many stories can be sold several times to different publications that do not require first publication rights. While these companies are usually found in the class B or C pay brackets, several such sales can add up to a neat profit. Let me illustrate this with the case history of one of my own picture stories.

The story originally sold to a class A publication for \$150 (it ran on page one.) Now this particular magazine has one of the largest circulations in the country and by all rights the story should have been dead. However, I had a feeling that it could be sold several more times.

Reflected images add facetious touch to dressing room scene of performer. Aside from local sales, keep eye open for possibility of selling in Europe.

I made another set of prints, rewrote the captions and mailed the story to a class B publication. Within a few weeks I received a check for \$65. Again I made a new set of prints and sent them to a class C magazine, which resulted in a check for \$35. At the time of this writing, I have sold this one story to seven different magazines. These seven sales add up to \$360, which is more than once again the amount I originally received for the first publication rights.

There seems to be confusion among both photographers and buyers as to what exactly is sold when someone buys a photograph. Unless otherwise specified, class A magazines buy first publication rights. "First rights" is exactly what the term implies. The particular publication using the photograph is the first to use it. If a magazine buys first rights only, the photographer is completely justified in re-selling the photograph to another publication, at which time the picture becomes a "stock photo." "Exclusive rights" means that a publication is buying all rights to the picture. In effect they are buying the negative, since this photo can never be resold. Occasionally, a magazine will buy exclusive rights and the photographer should be paid accordingly.

There is an excellent opportunity in the calendar market for the freelancer who can regularly turn out top-notch color transparencies. The greatest demand in the calendar field is for human interest color transparencies 4x5 or larger. Recently, a few calendar agencies have been accepting 35mm transparencies. But the larger size color will usually sell much easier. Subject matter is unlimited, and prices compare favorably with that paid by leading magazines for color covers. If you plan to sell color for calendar use, here are a few requirements to keep in mind:

- Transparencies must be needle sharp for good enlargement.
- Pictures must be technically perfect from the standpoint of exposure and processing.
- Brilliant colors must predominate.
- Composition must be strong and simple.
- Subject should have universal appeal.
- Model releases are necessary for all people in the picture who are recognizable.

Many calendar agencies also require exclusive use of the transparency. If the picture has been previously published, they will not consider it. *(continued on page 46)*



THE LOWDOWN ON GLAMOUR PHOTOGRAPHERS BY

Evelyn West

**queen of burlesque presents her candid opinion about
seven of nation's top-name theatrical photographers.**

I SPEND at least \$5,000 a year for photos of myself. But don't get me wrong, it's not conceit—it's business. As a featured strip artist, I have to keep my face and figure in the public eye. And to give them an eyeful I must supply sophisticated pictures to the newspapers and the magazines. Since becoming a stripper ten years ago, I have had to hire expensive top-notch photographers.

I've posed nude and otherwise for some of the top photographers in the theatrical field, meanwhile uncovering some of their "secrets" which I'd like to pass along.

So here's a sort of diary about my posing experiences:

ROMAINE—When I first started in burlesque in San Francisco, I was told that I must have pictures. According to most people I talked to, Romaine Studio was the only place to get professional pictures. In 1945 it was difficult to get an appointment with photographer Emilie Romaine, who had built up a reputation on theatricals and then found herself rushed with orders from society people and military officers. But, I finally got an appointment.

At the studio she taught me some of her make-up tricks, since I was an amateur just beginning in show business. I remember that she gave me Anatole Robbins makeup, and she put false eyelashes on me since she liked heavier ones than those I had brought. She showed me how to pose by first getting into the pose herself—she had once been an art model.

No one was allowed to walk in and out or stand around her camera while she was working. If she wanted help in moving props, she would call the prop men, and when they were through they had to leave the camera room. Miss Romaine, who was a chain smoker on the order of Bette Davis, got excited when she liked a certain pose. When she didn't like one costume, she'd tell me to put on something else. She probably knew when something wouldn't photograph well and I think she was wise in not wasting time.

We tangled on only one problem. I wanted a sweater picture but she thought I was too large. I told her that I'd seen sweater pictures of Marie Wilson, and Miss Romaine said,

TOM KELLY: About the man who shot publicized Marilyn Monroe nude, Evelyn says, "He talks so soft and gentle. He would make the expression and I would copy."



"Oh, but she's not as big as you!" This didn't exactly make me angry because the customers at the burlesque show seemed to like me as I am. I asked for a sweater picture anyway, so she posed me with a tennis racket in my hand. I couldn't understand the use of the tennis racket. I didn't see anything sexy about that, but I have since learned that it's better to have something to do with the hands when posing. Miss Romaine knew what she was doing, though, for that picture turned out to be one of the most published pictures I've ever had. Editors have had all sorts of captions for it and recently, Jerry Thompson, a well-known calendar artist, copied the photo and used it in a calendar. He entitled it, "Away Ahead on Points."

In order to make posing easier when I might be standing on one leg, Miss Romaine had an iron pipe which she put in a hole in the floor of the posing platform so that I could lean against it. I had two sittings at her studio and found her to be prompt in filling orders—which is more than I can say for some photographers!

JOHN E. REED: My next pictures were taken by John E. Reed who in 1947 was perhaps the most popular glamour and theatrical photographer in Hollywood. In all my poses I had smiled, but Mr. Reed directed me not to smile in a head shot and a full figure. The sitting was taken between shows, giving me only two hours, but I managed to get some good poses at his studio. I didn't observe too much around his workshop, but I do remember that the dressing room had indirect lighting which is rather poor for applying makeup.

Mr. Reed had a most charming personality. I felt at ease when working with him. We took one silver fox drape pose and a full figure that came out especially good. He later asked for a release on this pose so that he could use it in his book. This pose and another by Reed were copied by an artist for a calendar.

ROMAINE: "She chain smoked like Bette Davis. When she liked a pose, she would get all excited."



JOHN E. REED: "I think he has a most charming personality. He directed me not to smile in poses."



Reed still takes a lot of theatricals, but he's concentrating on baby pictures now. He runs the Susan baby photo studios; he says there's more money in it, and besides—the babies don't require any retouching!

RAY BARRETT: Ray Barrett of Dallas had taken some pictures of a friend of mine which I felt were equal to that of any name theatrical photographer. I went to his studio with a bunch of poses I had cut out of magazines and told him, "I want this pose—and that pose . . .". Later, his wife told me that this had made him nervous. Instead, Barrett made me pose the way he thought I looked best.

He taught me a lot about the art of posing. For example, he told me to "break my wrist"—which isn't as drastic as it sounds. It simply means to bend the wrist so that it wouldn't look too stiff and lifeless. Similarly, "break the ankle" means bend the ankle so that the foot is at a slight angle off the ground. That is, the sole of the foot should not be flat on the ground, nor should there be any weight on that foot. He also told me to arch my back, making the bust line and figure, in general, look much better. He really drilled these terms into me and now I'm a much better model because of it.

He has a nicely equipped studio and his dressing room has the proper lights for makeup as well as an ironing board and iron to press out any wrinkles in the wardrobe. His wife is very clever at applying makeup. The studio was warm when need be, which is very important when posing nude. One time he overheated the studio so that I would be warm enough, but he could barely endure it.

Barrett isn't as well known as some other photographers I've gone to, but when people look at all my photographs, they prefer a larger selection of his poses to any other photographer's. These "judges" are not professionals; they are fans and nightclub operators who know nothing about the technical standpoint of photography. I know his work appeals to the public, and that's whom I'm trying to please.

Barrett really understands all phases of his work. Besides taking all the pictures himself, he develops the negatives

B. BERNARD: "Although famous, he is very down-to-earth. He lives and breathes his work; is always joking."





EVELYN, by investing \$5,000 annually for photos, has become good critic and expert photographer in her own right. When photographers are not available she can set up a shot and have her manager snap shutter.

MURRAY KORMAN: "I liked the way he accentuates cleavage. He kidded me about being 'strictly business.'"

MAURICE SEYMOUR: "Magazines liked his picture of me in furs. Nevertheless, he was hard to work with."

and makes excellent prints. In fact, I send most of my printing jobs to him because a lot of studios don't do as well. He doesn't use automatic printing machines. He prefers not to have anyone in the camera room when he's working—not even his wife. He moves all props himself, loads all his holders, and is strictly a solo worker. It was a pleasure working with him and I have been back three times.

MAURICE SEYMOUR—I had always seen Maurice Seymour's work and liked it, and thought that I would like to have some pictures by him. When I first talked to him he acted as though he had never heard of Evelyn West. But when he started to quote prices it was evident that he must have heard of me.

I told him, "I heard you charged a certain girl so much," (a small amount) and he answered, "Oh, the poor thing. I helped her out; she had no money."

I wanted him to shoot nudes. (continued on page 42)

>

RAY BARRETT: "'Breaking the wrist', I learned, didn't necessarily mean one would require medical aid."



one man show:

few photographers have been able to document life in these united states as convincingly and honestly as has this young native of new york.

sam vandivert's *americana*

Rural America is subject, advice to the very young the theme. Scene will recall similar nostalgic moments to those raised in the country.



Vandivert

THERE are photographers to whom picture-taking is just another job, and then there are those, like me, for whom photography is a vital part of the entire experience of living.

For twenty years it's been as much a part of my being as eating, drinking, talking, *living!* I'm lucky because many other photographers who started the way I did—from boyhood hobby into an apprenticeship and then into commercial photography—lost their love for honest, revealing photography somewhere along the way.

The “feel” of a camera, the “look” of a print, the “smell” of the lab and all the technical tinkering, darkroom dabblings, lens-testing, and developer-dunking is a game that's intrigued me from the beginning.

But more important is the business of imagining a scene, of searching out beauty—that's what makes the differ-



Hospital scene was photographed on story assignment concerning group therapy. Mood, feeling of naturalness was preserved by use of 35mm with existing light.

ence between a photographer and a snapshooter.

It's possibly luck there, too. Some photographers are technicians or craftsmen concerned primarily with the tools of their trade; others are documentarians, historians, critics, and artists who are deeply interested only in the picture itself and its usage and audience. I include myself in both these groups.

For a time the interest in technical work brought me assignments for such giants as General Motors and Packard and special interest publications such as *Science Illustrated* and *Scientific American*. There was a time when, as a staff photographer for International News Photos "By-Line Features" office, I could look for human-interest stories. These were told in the most dramatic ways possible for both syndicated circulation and national magazines. Here was a chance for a photographer to dig into the heart of a story and share his findings with the largest audiences he could ever hope to meet.

Photo-reportage on direct assignment for America's largest feature publications—like *Parade*, *Redbook*, *Holiday*, *Modern Screen*, and *Movie Life*—were further explorations into the portrayal of American family life: its problems, successes, ambitions, and fulfillments.

And there was a stint as an American Red Cross photographer in Japan and Korea which gave almost daily coverage to the burning photographer's need of bringing to America the dramatic story of an Orient in crisis. My best pictures are from these key periods in my photo work and from the current phase of combining technical and human approaches.

In photographically documenting heavy industry like ESSO and US Rubber, in



Versatile Vandivert is at ease with all cameras. Top photo, made on set during TV performance, is example of fasting shooting with a 35mm. At left, in studied composition, photographer used view camera for industrial shot.

shooting for advertising and public relations purposes, and in general coverage for popular magazines, there have been continuous opportunities to see and assemble a story photographically while making revealing pictures of people.

I've always believed that a successful photographer shows people as they are, not allowing his feelings to influence the subjects. To get these pictures he must have a sincere interest in people. Sincerity wins friendships, particularly from youngsters.

But child or adult, much of the key to successful pictures lies in working quickly—and confidently. Some of my best pictures of people were seen and taken immediately. It's a way I learned when shooting picture stories complete in a day for INP.

Too often, average magazine requirements cannot depend upon the chance possibility of candid coverage. The perceptive photographer has to build his photographs in created situations by using his background of extensive experience coupled with story research. By skillfully bringing the people into the feeling of the situation—and then withdraw-

ing, the lensman can record his subjects in true-to-life situations.

For this work the 35mm camera is my favorite. I bought my first, a Contax I, in 1936. That camera has long since gone but the reasons that impelled me towards miniature work have remained valid (continued on page 50)

Staunch defenders of temperance, leaders of WCTU stand for group portrait. Vandivert deliberately patterned his composition after Grant Wood's painting, "American Gothic" to show strength and dignity of the three women.





DID YOU ever wonder what might have happened had "strobe" lights been invented before flashlamps hit the market? My guess is that the photographers would have junked their bulky "repeaters" and stormed the camera shops for handy, disposable bulbs. This reasoning is not based upon any personal prejudice concerning "strokes." Rather, it stems from a trait that I have noticed in photographers—and in myself for more than twenty-five years. That trait is a fickle tendency to hop upon any new handwagon that rolls along, regardless of its destination in the photographic field. "All aboard for nowhere!" is the rallying cry. If it's new we give it a whirl. And there is nothing wrong in that. Or is there?

Today, with photography well along in its second century, it might be well to step back a pace or two and ask ourselves a few questions in retrospect. "How far have we come? Where do we go from here?" In other words, what are the trends in this fascinating, frustrating merry-go-round we call photography?

The manufacturers and the pace-setting photographers give us so much new equipment that we don't have a chance to stop testing their new products and techniques long enough to start making pictures. Coated lenses, stereo, picture-in-a-minute, speedlight, triangle lighting, bounce lighting, existing light, 2000 ASA processing, fast color, and now underwater photography. They have tossed all that—and then some—at us since World War II.

Fast films have literally outrun my shutters. Just as I was getting serious about aerial photography everyone else started making like submarines. I had nearly perfected triangle lighting when "existing light" became the vogue. That put me right back where I started twenty-five years



IS PHOTOGRAPHY A MERRY GO ROUND?

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Cheesecake pictures are nothing new. Top photo, taken in 1910, is of Zebella, cutie of that era. Below her is William Graham's modern-day conception of stenographer.

before and prompted me to do a little thinking.

How much is really new?

Do you consider speedlight a post-war innovation? The fact is that in 1851, William Henry Fox Talbot rotated a newspaper on a disk at high speed and froze its image sharply upon a negative by the light of a spark from a Leyden jar.

How about micro-filming? In 1871, during the siege of Paris in the Franco-Prussian War, the Frenchman Dagron copied dispatches on 50x70mm collodion films and flew them into the city over enemy lines via carrier pigeon. Shades of V-mail!

Several years ago a spectacular photo of the gala opening night at the Metropolitan Opera was hailed as the greatest flash exposure to that date. Had he still been alive, George R. Lawrence might well have disputed that claim. He once nearly blew the roof off a stadium in Chicago with a volcanic multiple blast of flashpowder to produce a magnificent giant banquet picture in honor of President McKinley.

The principles of stereo vision outdate photography itself and stereo photography was the big rage up through the "Gay Nineties". The modern Rolleiflex is little more than the old Rolleidoscope stereo camera with one lens sawed off. The 2 1/4-square format, so popular today, is a leftover from that early stereo era, too. Speedlight, aerial photography, color, stereo, fast lenses, and most of our so-called new techniques were known well back into the nineteenth century.

In my book the three greatest achievements of the past quarter-century are the photo-electric exposure meter, the flashlamp, and ready-mixed chemicals. They put serious



"Cat Girl" Christine wouldn't know Fox Talbot from stagedoor wolf. However, Talbot's Leyden jar led to speedlight used to stop Lilly's dance movements.

an analysis made during photography's second century brings up interesting point: "where are we going?"

By JEFF THOMSON

Photographs as credited.

BOY-WITH-DOG PORTRAITS, STEREO: ONLY SURFACE CHANGES



Miriam Bennett, at right, proprietor of nation's oldest photo studio compares stereo camera used by father with today's version. Portrait of boy, left, was made by H. Bennett in 1870; portrait right, by Miriam Bennett, 1953.





photography within the grasp of the masses. Yet, they have gone unheralded.

So much for ancient history. Let's come up to the pre-war decade—the 1930's. Now there was a real clambake. Photographers then, were about as much in agreement on objectives as the French are on political issues. The "pictorialists" fought openly with the "realists". The "realists" divided their camp into "purists" and "f/64-ists" and waged a civil war. "Miniaturists" slugged it out with the "Big Bertha" boys. And the amateurs swapped insults with the pros. One group would shoot nothing but weathered barn doors, garbage cans, and backsides of tenements. Another specialized in dreamy figure-S landscapes projected through silk gauze. Still another didn't care what it shot so long as it was needle sharp.

During that period the Leica ushered in the 35mm era. Unfortunately, in my opinion, one of the greatest new tools ever offered to cameramen actually set photography back ten years and only recently found its real place in the sun. It touched off a craze of technique worship. Not content to make good, small pictures the mini fans cried, "We can do anything better than you" and fanatically set out to prove it by making mediocre mural-sized prints. It was fine grain for fine grain's sake. "Never mind the picture," they harped. "Just look at the fine grain structure." One after another, a flood of patent developers were tried, lauded,

Abrasion tone, texture screens are among popular techniques. Top photo by Jack Howard shows use of texture screen; abrasion tone, left, by Ed Krause.



Water skis and action shots of skiers are not new. Like photography, life resorts to old ideas and merely adapts and refines them to suit prevailing customs. U.P. photos.

then debunked—in a vain search for a panacea that did not exist.

It took Pearl Harbor and a real shooting war to unite photographers. Like many an adolescent youth, photography was drafted into World War II, grew up on the battlefield, and came home a mature veteran. The armed forces trained thousands of cameramen. They learned fundamentals from the ground up. There was no time for nonsense about technique; they followed the manufacturers' instructions. There was no humbug about composition, either. The picture was the thing—finally.

I started inhaling Pyro fumes in a stuffy attic darkroom at an age when I should have been outdoors working on my Boy Scout merit badges instead. That was before flashlamps and panchromatic films. Since then I piddled around with almost every fad that came along, including "abrasion tone", a score of fancy developers, texture screens, etc. I started with a 5x7 camera, and worked down through 9x12 cm, 2 1/4 x 3 1/4, and 2 1/4-square to 35mm; and worked back up to 5x7 before finally settling for three cameras ranging from

(continued on page 50)





Turck, Three Lions

UNIPODS

BIPEDS &

TRIPODS

By GILBERT JORDAN

N

INETY-NINE times out of a hundred, if you ask another photographer to join you on a field trip, he'll grab a loaded camera and you're both off in a swirl of hypo dust.

But add the word "nude" and he needs a day to get ready. He has cameras to check, lenses to borrow, filters, flash and enough film to fill a Ford—plus carrying a tripod!

All the photographic bric-a-brac that fits into a shoulder bag or carry-all case can be stuck over the lens, hung on the camera body, clipped onto a background are harmless but that tripod starts a chain of actions that only an A-bomb detonation can justify.

A tripod is a noble instrument, easily as akin to a photographer as a dog is to man, but . . . dogs belong in studios only when they're to be photographed.

For my money, tripods and nudes don't mix! The carefully studied approaches they encourage are as bad for the photographers as they are for the models. The ground-glass grimacing, the lens changing, the viewpoint shifting per negative eats time and temper leaving a worn-out photographer and a weary model and too few negatives!

Moving the tripod just a few inches higher can mean opening three leg extensions or cranking a creaky elevator lever. And when the tripod finally stretches up to its maximum height, pictures from still higher vantage points are dismissed as impossible. The floor-level angle is almost always improbable since tripods are notoriously for "up," rarely for "down."

Moving to left or right can be as difficult an undertaking. The wall on one side isn't as far as the camera can go; it's as far as the tripod's legs can reach. The camera loses a foot or more of side positioning. Move the camera in the other direction? It's easy if you first untangle tripod legs from light stands and switch box cables.

Tripods permit long exposures for which models can't possibly hold still. They are the rock-sturdy base for precision composition and meticulous control. Both of these rarely mix

Nothing static about this casual pose by Belorgey. Hand-held camera lent spontaneous quality.





Tripods won't mix with water. For fast-moving stream, fast-moving model, David Mills decided to hand-hold camera.

with the breath and fire of spontaneity required for most contemporary nude studies.

Tripods are excellent supports for heavy cameras but in figure photography the weight of the camera has never been considered significant to the success of the photo. The tripod and the miniature camera are particularly as unsuited a pair as a cannibal and a missionary. The mobility and freedom of the small camera is traded for support and stability: it's a bad trade. The photographer has enough problems pulling together lines and planes in space, lights and darks in areas, without relinquishing his best ally—the liberty to quickly find better vantage points for his lens.

The model needs all the aids the photographer can offer and not the limitation of a fixed camera position. Her freedom to create new and exciting picture possibilities, combined with the photographer's potential of camera viewpoints, is an ideal team for picture-making.

Photographs, however, need to be sharp and clear, rendered in the infinite detail that is uniquely "photography," and it is best achieved with a sturdy camera support. But in place of a tripod, use a neck strap, a pistol grip, a wrist chain, a shoulder harness, a wall, the floor, impressed chairs, tables and shelves—but not the soul-deadening lazyman's tool, the tripod, or its half-brother, the unipod.

The photographer with the bulky 5x7 and 8x10 view cameras may wonder where he will fit into a photo scheme that throws away his camera's legs. He holds up incontestable evidence in the way of glorious prints of near-mural size, proclaiming their birth as being possible because the camera and tripod were married. What he doesn't show are the many photographs never made, the variations of his successes never attempted, the sittings never even started—because he was deterred by the size and weight of his tripod.

Talented photographers tied to a tripod are like sailboats at anchor. Photographers have to be free to ship out with the fresh, inspirational wind. The elementary rules of picture-taking—the steady hand, the held breath, the exposure at peak action—will guarantee sharp negatives. Familiarity with one's equipment, depth of field, and smooth shutter releasing procedures are a must for any kind of photography. But



Studio shootings generally center around use of tripod. However, in Danny Rouzer's bath scene, top, and Zoltan Glass' nude ballet study, below, necessity of retaining animate quality in composition ruled out tripod's use.



Location assignments have strong emphasis on the casual touch. In keeping with this outdoor nude study concept, Rouzer found Rollei with speedlight fill-in sufficient.



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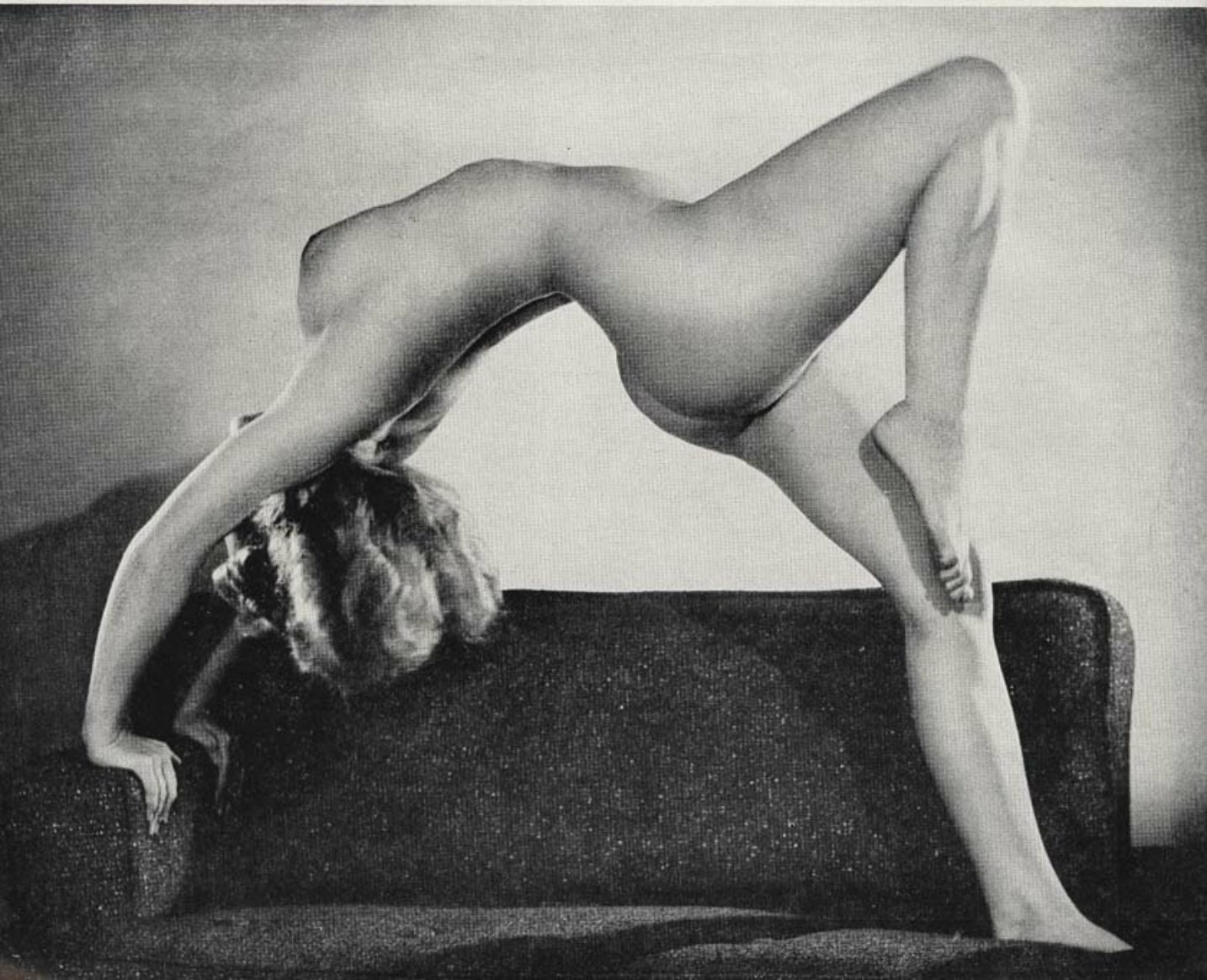
whatever his equipment, the photographer must retain control of point of view, his own and the camera.

About fifteen years ago, this was dramatically brought out in a New York commercial studio located in the Grand Central Palace, that mecca for illustrative photography. It was an after-hours shooting session with a figure model. The studio's view camera and a battery of the brightest stand light couldn't do more than look at and light up an uncomfortable model. The young photographer was at a loss as to the best way to break the growing tension, to achieve interesting poses, to obtain good photographs. After nearly an hour, a few negatives had been exposed, more as an encouragement to the model than as an expression of the photographer's confidence in his approach. A more mature photographer dropped by, asked permission to "sit in" as an observer, than as a photographer.

He unlimbered his Rollei, waiked around the camera and through the forest of lights. His shutter clicked with the rapidity of a Geiger counter hot over a uranium find!

His free-hand, casual shots were the best made that evening. I know—I still have the stilted, unimaginative tripod-bound negatives I exposed with the big camera. But I learned. Tripods and nudes don't mix! ■

Difficult poses make tripods unfeasible. Acrobatic model in Art Messick's study, below, wouldn't care to hold pose for long period of time; same would be true in Eric Herman's picture, facing page, where model is poised midstep.





SHADOWGRAMS

PHOTOGRAPHS BY DOUGLAS GRUNDY

DOUGLAS GRUNDY of New York, whose last appearance on these pages occurred in November 1953 ("Windows of the World"), makes a return engagement to AP with an eye-stopping, new nude motif.

The secret to Grundy's very unusual treatment of the figure in photography does not lie—as one may guess after a cursory glance—in the darkroom. Rather, the clue appears in the inset on the facing page. Here, seated on a stool is a powerful 1000-watt projector which has been custom-fitted with a five-inch, f/2 Xenar lens. With the use of this intense light source, Grundy can select patterns or textures which can be either cast on the background to obtain striking effects or, as in this instance, projected directly on the subject matter.

In order to eliminate the problems which would occur from a distracting background, Grundy added a second light for this series. This, a 750-watt baby keglight, was aimed at the background and washed out the spill from the projector.

The beauty of the technique lies in its simplicity; here, darkroom tricks are not required—just "know-how". ■

Wire screening used in projector produced grill-like effect. Kegligh aimed at background washed out spill from projector.



Piece of feather from dust mop resulted in pencil-striped torso, top, while the texture of bricks, photographed on slide, created unusual pattern in bottom photo.



Harlequin pattern occurred when trim from masquerade mask was placed in projector. Almost any object with distinct pattern, or slides of textured pieces, can be used in this technique. Set-up for Grundy's pictures appears in inset.



By CHARLES BLOCH
Editorial Director, Globe Photos

HOW TO SHOOT FOR PHOTO AGENTS

**what type of pictures do agencies want? how shall i submit them?
this article will give you the answers.**

GLOBE PHOTOS, in existence close to 25 years, is a combination picture agency and photographic syndicate unique in its field. As both agency and syndicate, Globe maintains a staff of photographers who specialize in magazine and newspaper photography and also represents men who symbolize this country's foremost photographic talent. In either case, Globe is primarily concerned with photo-features, both in color and in black and white.

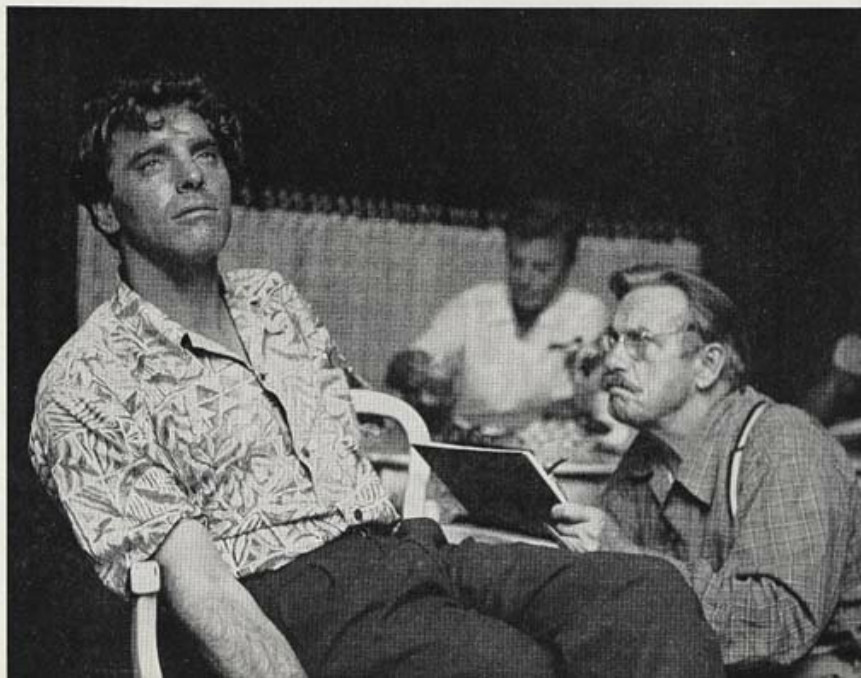
Globe is interested in any subject which interests the photographer. There is no limit to picture-stories which have editorial appeal, as long as they are not local to a point where they would be of no consequence beyond a certain vicinity.

For an example, if your community erects a new traffic signal, it wouldn't ordinarily affect others outside of your

immediate area. But if it were new in design it might conceivably be newsworthy to any community faced with traffic problems, and would therefore be of interest to Globe Photos. However, Globe wouldn't want just one photograph of the new traffic signal but a series of pictures showing it in operation, the details which make it different, the men who designed it, and how it was erected, along with a short textpiece giving all the necessary background information on both the signal and the designer, as well as the community it serves.

Looking through the pictures on my desk at the present moment, we see such varying subjects as a new actress in Hollywood named Dolores Donlon; the iron-lung ward in a hospital; a lion which is so tame it will kiss strangers; a railroad's difficulties in keeping the tracks open in the

Thomas Hart Benton sketches actor Burt Lancaster on location during filming of, "Kentuckian". Shot is from series by Globe's Jack Stager.





New angles on leg art are good. Especially, if shot is part of series on new personality. Russ Meyer photo.

Sierra Mountains during a blizzard; the expressions of pedestrians on a city street to a girl smoking a pipe; how a cosmetic manufacturer tests his products on a human guinea pig; and the reactions of children to the arrival of the ice cream man. This last was titled, "The Ice Cream Man Cometh."

Most of these stories have a very general approach. But even when we get down to particular interests, we find that the subject may prove to have editorial value. Unusual hobbies are a case in point. A most successful story was a set of pictures of a person who made replicas of famous paintings from postage stamps.

Just as important as selection of subjects is knowledge of

how to handle it. All picture-stories fall into certain categories and it is necessary to recognize the category which best fits the subject you are shooting and then you must construct the story within the framework of that category. This requires knowledge not only of the editorial angle, but of the photographic equipment and technique that best exploits that angle.

Suppose you lived in Wyoming and received word that an editor wants a story on a rodeo. There would be many different variations on this general subject; the following illustrates the different categories into which picture-stories fall:

1. General reportage on a rodeo showing exactly what



Marilyn Monroe was covered—or, uncovered—on location assignment during filming of "Seven Year Itch". Photo by Tom Caffrey, Globe.

New Methods of interpreting old subjects will aid salability of stories. Jazz specialist Bob Willoughby made double-exposure of musician for Globe.

guishes a smartly turned-out rodeo rider from a dude.

6. Rodeo as seen through the eyes of a little boy. This would be a photographic gem showing the impact of the excitement and glamour of the cowboys and horses to a youngster seeing the rodeo for the first time.

7. A picture-story on the rodeo clown, showing how, despite his make-up and his laugh-provoking activities, he risks his life in the area while performing the important function of distracting wild steers and bucking broncos away from fallen riders.

8. Pick-up man—a behind-the-scenes look at the man whose job is to sweep the rodeo rider off his horse after he has completed his ride. It is a job which requires courage and skill.

9. Rodeo round-up—a collection of pictures on the high points of rodeo, showing breathtaking chances taken by riders as they compete for prizes.

10. Law of gravity—whatever goes up must come down. A series showing rodeo riders unhorsed in mid-air.

11. Riders breaking out of stall; emphasizing tense expressions of the men.

12. Rider's wife as she watches a bucking bronco pitching her husband into the air. This could be done with a series of facial close-ups, plus one exciting shot of the man; or could be a series of matching pictures showing close-ups of wife's face. These pictures can be paired with photographs of her

husband as he rides the bronco.

I could elaborate on the various angles of a rodeo as well as with any subject. What I am trying to point out is that once you have decided upon the angle, then you must stick to it and not become confused with other tangents of the same story. In fact, it is often a good suggestion to edit your pictures down to the angle you want and to eliminate those that have no relation to the story.

Most magazine photographers use the Rolleiflex as their basic camera. However, the 35mm is making a comeback in the picture-story field because of its greater flexibility and the preference for natural lighting by national magazines. Regardless of the camera used or the size of the film, it is imperative that the negatives be processed and handled with extreme care. Place your negatives in glassine envelopes and handle them as little as possible. Number each negative so that they can be easily identified when it is necessary to order

(continued on page 50)

happened during the course of the various events. This would be complete news coverage.

2. An explanation of the rules under which rodeos are conducted and scored. If you tackled this story you would endeavor to get one picture of each event which would show what that event entails, plus photographs of the judges at work, closeup of the rodeo score card. Then you would write a complete text with captions to explain the pictures.

3. Rodeo champ—a personality story on a champion rodeo rider showing his activities during the day and, most important, what makes him a champion.

4. What makes a bucking bronco ride so hard. This could be a sequence of stop-action pictures shot on a robot-type of camera showing all the bumps that a bronco gives his rider during the course of the ride.

5. Series of rodeo fashions showing what the cowboys wear, how their pants fit, how high the heels of their boots are, how the belt buckles are decorated and what distin-





THE CASE OF THE **M**ODEST ANNEQUIN

"the girl stood out from all the other faces in the crowd. I was on assignment, so I turned and followed her..."

PHOTOGRAPHS
AND TEXT BY
A. E. WOOLLEY

SUMMER had not arrived in the Deep South and yet it was hot as hell. The noonday sun blazed fiercely and the noonday crowd closed around me, stifling the meager breeze that blew up from the Big River. I sweated. My tired, hot feet dragged me up to the intersection where an even bigger mass of people awaited. Above all, I was beginning to get the shakes. I had a rush assignment for a series of cheesecakes for AP and I hadn't been able to locate a decent model—not even an indecent one.

Submerged in this sea of humanity, I waited for the light to change. Then, suddenly, I became aware of a single face in this maze of masks. As my eyes instinctively raced down the rest of the body, my mind was playing with the thought that this quite possibly could be the girl for the assignment. The light changed and the girl rushed into the street—but not before my Leica had recorded her face. As she walked by swiftly I realized that somehow I would have to meet her and talk to her. I followed.



Dress shop was first stop. After trying several dresses she turned and rushed out, stopping only for a moment at the costume jewelry counter. I raced after her and caught her at an office door.

We were alone. I thought of saying, 'I like the way you smile,' but she didn't deserve triteness. So I said, 'I think you'll fit my assignment.'"

Unmindful of the hot sun, I kept pace with her as she glided towards a dress shop. Maybe, I thought, this would be my chance to speak to her. She went into the rear of store and entered the dressing area where men were not permitted. Unnoticed, I made several more shots.

Here, in the coolness of the air conditioned dress salon, she patiently selected, tried and replaced several dresses. In most instances she would hold them against her and look at the reflected image in the store's full-length mirror. Despite the fact that I was crouching several feet behind her, she was so intent upon her activity that she seemed totally unaware of my presence. After making a selection and conferring with the clerk about minor alterations and delivery she spun on her heels and before I fully realized it was on her way out into the street.

I rushed out in the street and caught a glimpse of her red-and-white-peppermint-stick dress merging with the crowd a half a block away. I side-stepped a couple of burly women shoppers who bore down on me and raced after her. She disappeared into an office building and I caught up with her just as the elevator doors were closing in on her. The girl at the switch gave me a dirty look as she swung the lever over and the metal cage shot up. Above the door the lights indicating the floors flickered. She stood before me, cool, unperturbed, making little girl-talk to the elevator operator. I could hear the whirl of the small fan which was mounted on the ceiling and above the





<

Unobserved in dress shop, author managed to "squeeze" off several shots while the girl debated over gowns.

Textured wall with powerful diagonal lines of shadows provided photographer with exciting stage for pin-ups.

>

Bayou maid theme resulted in costume change and demure expression. Mannequin made six changes for 120 shots.



Pattern of sand is dominant motif as it surrounds leotard-garbed model for unusual photo.

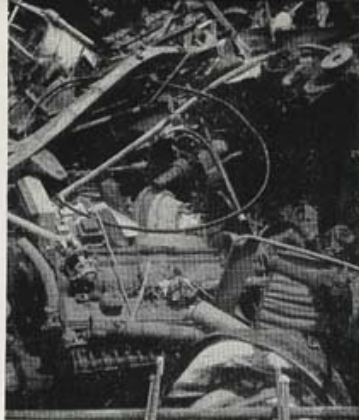
noise of the fan I was aware of the sound of my heavy breathing from running so fast and so far.

The elevator stopped and with a quick "bye" to the operator she stepped into the long hallway. She gave me a quick, curious glance as she stopped at a door and I knew that it was time to say something. Bluntly, I said, "My name is Woolley. I'd like to take some pictures of you." The curious glance turned into a slight

(continued on page 50)







Junk pile is uninteresting as flat shot. However, in stereo it becomes exciting composition with planes, shapes, textures intermixed. While much of finer detail is lost in black and white reproduction, free vision viewing will capture much of the impact. For those who missed instructions on free vision, review of technique will be presented in a forthcoming issue.

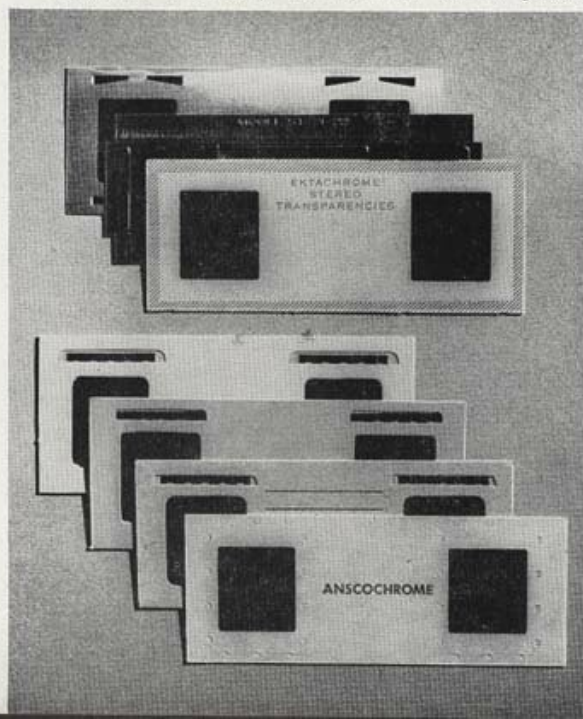
stereo mounting can be purely mechanical function; or, it can be art involving varied techniques.

DEAR Mr. Krause:

We have just finished your article in the August issue of *Art Photography* magazine in which you state that Pavelle is the only lab you know of offering a complete processing and mounting service for stereo films. Here at CinemArt (Minneapolis) we process and mount in Seary cardboard slides either Anscochrome or Ektachrome for \$2.25. We have over 1000 dealers throughout the States.

We agree with you in your stating that Kodachrome is

Processing services use stereo mounts shown below. From top: Emde, Realist, Kodak, Armme, Lockslide, Easymount and Seary; the top three can be glassed.



STEREO VIEWS

by
Earl E. Krause
APSA, FSG



still the best film for stereo.

Cordially,
CinemArt Studios, Inc.
Robert C. Elster

Anscochrome and Ektachrome have the disadvantage of appearing slightly grainy and not quite as pin-sharp as Kodachrome when examined in a 3-D viewer. Still, these two new fast films have their good features, too, and will be used increasingly, especially for those 3-D subjects that call for speed and latitude.

Since these films were introduced early in 1955, commercial processors have begun to offer stereo mounting services at attractive prices. To determine which ones offered the service and the quality of mounts used, we asked 60 processing labs for information. (Labs that do mounting only, or making and mounting of duplicates only were not included.)

About one-fourth of these labs are set up to mount stereo at present. Three of the seven mount brands reported were suitable for glassing and for projection, as shown below.

Stereo Mounts

Used by Processing Labs

Recommended for glassing and projection
(Provided depth range is OK)

<i>Projection Mounts</i>	<i>ASA Mounts</i>
Realist	Kodak
Emde	

Recommended for hand viewing only
(Too thick to glass)

<i>Non-standard Mounts</i>	<i>ASA Mounts</i>
Armme	Seary
Lockslide	
Easymount	

You can think of mounting as a standard routine which can be performed mechanically—"by the numbers". You can also think of it as an art, involving special decisions and varied techniques on each slide.

An experienced stereo worker can and should treat each slide individually, but you can't expect a commercial lab, which does the job at a set fee, to depart from a rigid mechanical routine.

Only one lab was found to classify the films by depth ranges and select either a Distant, Medium, or Close-up Realist metal mask as part of their basic service. One lab used Emde Medium masks only for all subjects.

The projection mounts and the ASA mounts listed above are in sufficient agreement so that "distant" scenes in ASA mounts may be included in projection shows provided they can be protected with glass, and provided the slides are previewed on a screen to double-check their accuracy. The ASA mounts have a single 5' window effect instead of the 7', 4', or 2½' window effects of the projection mounts. The 4' and 2½' versions of the projection mounts have a compensated film spacing built in so that the window effects of all three ranges appear in space at the plane of the screen. When an ASA slide with a 5' window comes on the screen, the window effect will appear

to stand forward from the screen a couple of feet. That's OK. No projector adjustment is advised to "push" the window back.

Three special glass-and-metal-frame kits are now offered to protect and stiffen the Kodak mount. (They are also usable with the Videon and Visue mounts.) These products are Emde frames with micro-thin glass, Presto-Stereo frames with ultra-thin glass, and Garco frames with micro glass. To fit the metal frames, Kodak mounts require a slight trimming. The Seary mount, which looks much like the Kodak, is a bit thicker and cannot be glassed and framed with these products.

In case all this leaves you confused, here are recommendations for beginners who aren't ready to tackle the complete cutting and mounting job themselves. For Kodachrome, get it mounted along with the processing at the Kodak lab. For Anscochrome or Ektachrome, find a lab that uses Kodak's mount or one of the projection mounts. (This is worth paying a little extra for, even if you have no intention of projecting your stereos now.) In case you run across a brand you haven't heard of before, the list of ASA and projection mounts that can be glassed includes these brands: Adjustamount, Brookmount, Compco, Emde, Kodak, Monarch, Permamount, Presto-Stereo, Realist metal, Videon, and Visue.

After no more than ten days (if you live in the U. S.) you should get your slides back ready for viewing.

If your work is good you will want to have it protected with glass. Some labs can give you this service with projection mounts, or with Kodak mounts you can do it yourself with one of the extra-thin glass kits named above.

Those pictures with poor window effects should be remounted, and you are the best one to do that.

I'll be glad to furnish the address of any mount manufacturer, or name and address of a lab that uses one of the particular mounts named in this column if your request is accompanied by a self-addressed stamped envelope. Address all letters, c/o Art Photography, 8150 N. Central Park Blvd., Skokie, Illinois.

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THE LOWDOWN

(from page 14)

He said the nude pictures would cost me plenty. "How much is plenty?" I asked. He told me twenty-five dollars a pose. I didn't have him shoot any nudes.

Still, I made an appointment. Since I wasn't working in Chicago at the time, I had to make a special trip. It was an expensive deal. The hotel suite I rented cost me twenty-five dollars a day. I took all my wardrobe and stayed up half the night getting everything pressed. The appointment was to be for three o'clock the next afternoon. At eight o'clock in the morning he called me to say that he couldn't keep the appointment because it was his birthday and he had forgotten all about his birthday.

After some argument he told me that if I got there by noon he could take some pictures, but I would have to buy at least eight poses. "Whether or not they are good?" I asked. "Yes," he said. "That's it." Why I went through with that appointment I don't know. I just over rated him.

I arrived at one o'clock. He was mad. "You're late!" he cried angrily. I went into the dressing room; I'm a slow dresser. He yelled, "If you don't hurry up you won't get any pictures." Some furrier friends of mine brought up some furs for me to use in several poses. They couldn't believe that I was paying him, the way he hollered at me. I heard he hollers at other girls the same way. I've never seen anybody quite like him.

His camera room was set up with one camera for portraits and another camera for full figure. Both had their own backgrounds. His full figure background was changeable by pushing a button. It comes out from the wall, like a sliding door. It was really snazzy; no one else I know has that. He had mirrors up on the wall, facing the model, but they were too high up to aid in posing. I guess they were more for decorative purposes. He shouted at me to "quit looking in the mirror."

I've seen a lot of good work done by Seymour, but I certainly didn't get my best from him. I've hardly used any of them. There was one good pose that the newspapers liked because it's conservative, and there was one that some magazines liked. But, in my opinion, the rest weren't too outstanding.

MURRAY KORMAN—After having seen Korman's ability to photograph the bust (I like the clever way he puts the light on the cleavage), I decided that whenever I went to New York I wanted some pictures by him. I finally made an appointment with him, and right away he wanted to know, "How much deposit can you give? Can you make it \$100?" I said I could.

He was most cooperative at agreeing to work with me at hours of my choice. He would even work on Sunday. Being, as always, on my guard, I had a little talk with Korman when I got there. "Look now," I said, "this is business. Just because I pose

with hardly any clothes on doesn't mean that anyone can get out of line with me." He said, "It shall be business. I like it that way, too." Later he kidded me about it. He was expecting the editor of a small magazine and he said to me, "Look now. I don't want you getting out of line with this editor, because I want him to publish some of your pictures."

Korman's dressing room was almost as small as a telephone booth. His camera room was rather small, too. He had a lot of lights and props which he moved around himself. His desk was stacked high with papers—probably many letters which he never answered. I'm assuming this for I've found that he doesn't answer my letters, even to fill reorders for prints. Once I talked with him by phone from Pittsburgh, and he asked when I'd be in New York so he could take more pictures. I would have gone back, but I didn't want to have to keep calling long distance to get him to send me the finished prints.

B. BERNARD—Having liked the photographs of B. Bernard that I saw in magazines, I wanted some photos done by him. Although he was a famous photographer, I was amazed to find him to be such a down-to-earth person. I phoned him from Dallas to make an appointment, and as soon as I arrived in Hollywood I went to talk to him. We talked for nearly three hours, although



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Several Models

MAUREN OF HOLLYWOOD

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it seemed to me to be only a few minutes.

When I went to see him I was dressed in my most conservative manner, which is the way I like to dress for street wear. I was wearing my hair in a pompadour, but he said, "You don't send me a bit that way. You look more like a businesswoman. I would like to see you comb your hair down." I was uncertain about changing my hair style since I thought I looked my best with it that way, but he said, "Surely, if I'm willing to give my time, you should be willing to give it a try. He planned shooting some pictures on speculation for magazines.

I went to a hair stylist who dressed my hair in a casual style and gave me a few hints so I would be able to fix it myself. Then I went to a makeup artist at Max Factor's who made me up professionally for

color photography for \$5. Since color make-up is perfect for black and white photography, too, Bernard would be able to shoot both at the same time.

I phoned Bernard to tell him I would be a little late in arriving for my appointment, but when I arrived even later he did not act a bit angry. He was pleased that I had changed my hair and told me that both my hair and my makeup looked much better.

Bernard had a full-length mirror which he placed near the camera. That was the first time I ever used a mirror while posing, and I found it to be a great advantage. I don't think I could pose again without one.

We worked every other day for about nine days, from four o'clock in the afternoon until nine or ten at night. From all the shooting we got an excellent percentage of acceptable shots. Bernard used a 5x7 negative for all his black and white shots—even the full figure ones. He used 4x5 and 5x7 color films. All the other professionals I went to used 8x10, but he preferred the smaller size film. He didn't use strobes. He lighted the set with floods and kept replacing the flashbulbs. Using a Rollei, he shot black and white action pictures as we went along.

He lives and breathes his work and is always joking. His little German girl assistant said, "Bernard is married with the camera." His direction was easy to follow and he got some good poses, smiling and not smiling. Nonsmiling poses of me have always been difficult to get, but he knew how to get them. He made posing seem like a lot of fun.

TOM KELLEY—As everyone knows, Tom Kelley shot the famous nude color photo of Marilyn Monroe, although when I went to his studio I didn't see it on display. He had many beautiful color photos lining his studio walls, though—shots of movie stars and advertised products.

John Baumgarth, "The Calendar King," swears by Tom Kelley. Baumgarth hired me to pose for some calendar photos. He told me that the \$12,500 I got was the highest he ever paid for an art model, but he figured it was a reasonable price since he figured to make \$3,000,000 on the calendars.

Tom Kelley's partner is his ex-wife, Natalie Grasko. Neither she nor Kelley liked the way my hair was fixed, so they made an appointment for me to see a makeup man and a hairdresser at one of the movie studios.

The day before the shooting session, Natalie called me and said, "Now you get plenty of sleep, Evelyn. Take a sleeping pill if necessary. Don't wear your garter belt or your hose and have your skirt loose, so as not to leave any marks on your body."

For each different shooting session, Kelley rents different backgrounds, and he builds or rents props. In that way he always has new and different settings. For one shot of me, he created a bedroom scene, with a vanity dresser, mirror, a very feminine-looking lamp, Venetian blinds, curtains and two

(continued on page 49)

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George Gilbert

ON SLIDES



first chill has gilbert scurrying for cover where he sets up camera, tripod for portraits.

IT DOESN'T take many afternoons out in the raw wind with icy fingertips pawing clumsily at lens and shutter adjustments to come to a simple decision. We'll take her picture indoors!

The tripod comes out of its corner in the closet. The lazy photographer screws on his flashgun and is set to pop off "portraits" at once, regardless of the film in his miniature camera. If the camera is loaded with daylight type emulsion, a handful of blue flashbulbs are needed. Indoor film, like Type F Ektachrome can be exposed with white flashbulbs, while type A and B color emulsions require correction filters over the lens: the #81C and 81E with lamps in the #5, #6, #11, #22 series.

Portraiture can be deadly dull if the problem remains to the photographer only as being that of correct exposure, correct filter or correct lamps. The results are likely to be routinely unimpressive. And because the average slide photographer rarely attempts a session of portraiture, he never gets much beyond the technical considerations that are instantly solved if he but reads the literature packed with each roll of film or sleeve of bulbs.

Exciting additions to a slide show are characterizations in head-and-shoulder studies. But achieving perfect portraits will draw upon far more resourcefulness by the photographer *at the time the pictures are made* than in black-

and-white work. The pan film portraitureist can retouch his negative, diffuse his print, employ a variety of darkroom tricks to hide faults and emphasize vantage points. But in color all this perfection gets on film at the instant of exposure—or not at all!

Color Backgrounds

A good start to portraiture is a *headstart*. While the subject primps before a mirror, the home "studio" needs some study. It's usually that part of the living room with a neutral gray wall that is used. But if the film is in color, will that neutral or white value be of interest?

With only a glance at what the subject is wearing, the slide photographer subconsciously spins an imaginary color wheel. Should he choose dark green as a background or how about setting it off against the gold draperies? Or the red of the carpet? Or the hall wallpaper? Any of those would be ideal supporting colors. The drape could be stretched wide and with a small stool before it, the "studio and background" problem is solved. Your model can recline in a comfortable position with the aid of an out-of-sight cushion if the red carpet is to be the background element.

Is she wearing white? If so, what strong color can make the picture really "sing out" when it's projected? A brilliant pillow from the couch, a red overcoat?

By using some imagination a variety of colorful "backgrounds" can be found for the "studio session."

The flash-on-camera setup is quick to use; you've proved that to yourself with all your past indoor flash work. But for portraiture, straight flash can be too hard and, too often, unflattering. If the background is not right up against the subject, it will go dark. If it is up against the subject, however, the single flash on the camera will cast a deep shadow on the background.

Close-up portraiture can be just as demanding of a multi-lamp arrangement as the coverage of large areas. One light defines the subject. A second acts to soften shadows. A third and a fourth can be directed at background and coiffure respectively. Regular photoflash extension units simplify setting up the lights. Floor lamps and reflector lamps can be loaded with flash-bulbs to serve as extensions for the session. A three-way plug into the camera's flash unit extension outlet permits multi-flash wirings.

If the flash unit does not have provision for extensions, it can be disconnected from the camera and directed from top and side positions at the model. A white cardboard reflector or towel, screen, or opened newspaper can reflect some of this single flash's light into the shadow areas or toward the background. In white-walled rooms like the kitchen, the flash can be directed to the ceiling or wall for the soft, near-shadowless lighting. Be sure to open two additional f/stops for correct exposure.

A tripod isn't a must but it is of special help when the camera doesn't have a ground glass to aid composition. In close-up work like portraiture, parallax, that demon of miniature camera work, can wreak havoc with the placement on the film of the subject. The lens has to be aimed at the subject since the viewfinder at close-in distance becomes inaccurate.

With the camera set and correctly aimed, the photographer can study the model for grooming faults; the set for correct lighting; for background interest; and finally, for the subject's expression.

If there is this uncomfortable feeling of "what shall we do now," give the model an action to perform. Take control of the situation by asserting a positive action; say, "wet your lips" or "raise your eyebrows"—anything to keep your composition alive.

A comb, a glass, a cigarette—any prop can get the session started so that the model can relax, and you, too! If there is still a self-conscious atmosphere, shoot a few pictures quickly without film or on to the leader if possible, just to make a beginning.

Caution: Don't get too close with the average slide camera's lens — certainly no nearer than three feet. The face will be visibly distorted. Also, flash used too close won't "cover" the main areas properly and over-exposure is generally common.

All this for just a portrait? Maybe we'd better go out and face the cold again! ■



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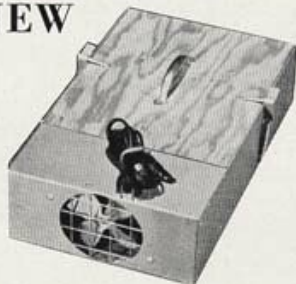


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FREELANCING

(from page 8)

Black and white pictures also sell for calendar use, but the big money is in color. The price paid for a black and white print is usually only one-tenth that paid for a color piece. Among the greatest users of freelance photographs in this country are the house organs. The freelancer will find in the house organs a vast and lucrative market where competition is practically non-existent. But in this field you must do more than excel in photographic technique; perhaps more important than photographic talent is writing, research, and business skill.

What types of photographs do house organs use? We can pin-point that easily. They buy nothing but product-application photographs. A product-application picture is one that shows the product or service provided by the company whose house organ will use it. We might add that a few house organs buy general interest picture stories. The price paid for these are in line with class A magazines, but the competition is terrific. Here are some facts to remember when selling to house organs:

- Of the more than 3000 house organs, nearly all buy photographs, but they must show their products or service in action.
- House organs do not demand exclusive or first right photographs; they don't care where or how many times a picture has been used.
- Good product-application pictures can be resold many times.

The secret of selling is to take the right picture to the right person at the right time. But unfortunately, there is no simple and foolproof way of knowing this combination.

For many photographers the answer to this selling dilemma is an agent. Lack of space prohibits us from discussing at length the advantages and disadvantages of working with an agent. (Refer to "The Truth About Photo Agents" *Art Photography*, Oct., 1954, for a detailed discussion of selling through agents.) However, we can offer a few general observations that may be helpful to the freelancer who is considering working through an agent. First of all, does it pay? We can give no definite answer to this question. If the freelancer has quite a number of good single prints and adds to these monthly by sending to his agent new shipments so that he has several hundred prints on hand, reasonable returns can be expected. This applies to stock photographs which most agencies handle. However, most freelancers who work through an agent shoot primarily picture stories. Again, the photographer will have to submit four or five picture stories to his agent monthly, if he is to expect a satisfactory income.

An agent can be especially helpful to the

beginner who is trying to break into the top national publications. Picture stories submitted to publications through one of the bigger agencies usually receive more attention than direct offers from the photographer. The reason for this is fairly simple. Editors know that no reliable agent is going to submit material to them which does not deserve their attention. The same thing cannot be said of the average freelance photographer.

The author has worked through an agent from the beginning of his freelance career. Two out of the first five stories submitted to his agent were sold to *Coronet* magazine. It is extremely doubtful that these sales would have been made without the benefit of an agent.

Many freelance photographers in the U. S. are completely overlooking the possibilities of selling their work to the massive European market. Much of their production has great resale value in Great Britain, Northern and Western Europe, and the British Dominions.

Until recently, the fees which these publications paid for photographs were not sufficient to make it worth the photographer's time. However, many of the top weeklies in Britain today pay \$70 to \$90 per page for exclusive black and white picture sequences. The color situation is equally good. These same publications will pay from \$150 to \$350 for a good photo-reportage in color.

When selling to European markets, follow the practice used by the top picture agencies in Britain: an agency will request the photographer to submit the negatives with a picture series which they feel will sell. The agency will then undertake to print for simultaneous distribution in about 20 countries outside the U. S. and return the negatives to the photographer within three days.

Subject matter that sells well in Europe is about the same as that which sells well in the U. S. The most saleable photos, however, are those with an intense sense of drama, amusement or sex-appeal.

It is impossible to more than scratch the surface of the freelance field in a single article. Much must necessarily be left unsaid. It would be advisable for the serious amateur, who is still interested in a freelancing career after reading this article, to read one or more of the numerous books on this subject.

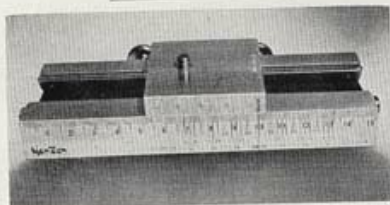
Freelancing is a rough and uncertain profession at all times. Only a few of the many who will enter this field will succeed. Probably one of the most important requisites for success is an intense love and devotion for photography.

Remember that the first year will be the toughest. You will work hard and long hours and your compensation for this will be distressingly small. Nor will your labors ease up as the years go by. But if you're in it long enough, you'll find that the monetary compensations will gradually be worth the time invested.

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THE LOWDOWN

(from page 43)

dozen fresh roses. His studio is of the latest design and is nice and warm. They have a lot of jewelry on hand, and a wardrobe so large it looks like a costume rental house.

Kelley told me he had \$20,000 worth of lights and camera equipment. They had six huge speedlights, each costing about \$1,000, and 8x10 and 11x14 cameras. They had giant camera stands. I never saw a photographer who had so much equipment in his studio.

His speedlights had pilot lights, which were on all the time. I would pose myself with a mirror, and with his suggestions, of course, and when I got a pose he liked he said, "That's it." Then he would adjust the lights, look through the camera until he was satisfied, and direct me for expression. His directions were very easy to follow. He talked so soft and gentle. He made the expressions himself, first, and I copied them. He moved his hands like an orchestra leader as he directed my movements.

EVELYN WEST—Forgive me for including myself in this discourse about photographers, but I thought you might like to know a little about my own photographic technique, if you could call it that. I take pictures of myself, i.e., my manager clicks the shutter when I need a photo in a hurry and there are no competent professionals nearby. Actually, I spend more money on my own shooting than I pay out in professionals' fees.

I own a Polaroid, a Crown Graphic and a Speed Graphic, as well as a lot of lighting equipment, etc. Originally I bought the inexpensive model of the Polaroid to shoot candid of the girls around the dressing room, but now I've got the \$250 model. I use it to see how my wardrobe looks on me, and I also use it like a meter before I take the finished shots with the Crown Graphic.

I have two 4x5 Graphics because a camera dealer talked me into it. First I had the Crown Graphic. Then I bought a Commercial Ektar lens, which is about the sharpest made, to enable me to take real sharp color shots. Only it wouldn't fit on the Crown Graphic, so I had to buy the Speed Graphic for it.

Incidentally, there's a difference in the photos used by newspapers and magazines. Newspapers usually use the more conservative shots since the papers are read by the whole family. A magazine like *Modern Man* uses pictures that are more liberal.

However, some newspapers are less inhibited than some magazines. A paper in San Antonio once ran a nude of me, with my back to the camera. It only made one edition, though. When the big boss saw it, he stopped the presses and they blacked out certain parts for the next edition. But at least they printed it.

And in the long run, that's what counts in my business.

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Perhaps photography is not like a merry-go-round after all; it's more like swinging on a giant pendulum back and forth from one extreme to the other. One thing about a pendulum, though, no matter how far it swings to either side, it must return to the center. And it centers twice for every swing to either extreme. It follows, if you accept the simile, that the photographer who steers his course right down the middle is bound to be in vogue every now and then.

Don't get me wrong. I don't wish to imply that there is nothing new in photography, nor that the new things are not worthwhile. I see no harm in dabbling with blurred motion, solarization, reticulation, multiple printing or any of the other "old hat" experiments that seem to crop up every so often. Photographers can learn the medium with which they work better by experimenting with its tools, but they should keep sight of real values, too. The approach to the subject is what counts, not the technique itself.

New equipment and new techniques, whether genuine innovations or merely refinements of long-forgotten ones, should all be added to the photographer's bag of tools for picture-making purposes. Of course, we have to test them first, but to hear photographers say, as they often do, "I think I'll shoot a batch of 'bounce-light pix, today', or, 'Let's give this new 2000 ASA technique a whirl' is putting the cart before the horse. You never heard of a carpenter cutting a bunch of dados just for the heck of it, did you?

Let's face it. The way to make a picture is to first find a subject and then decide how

it should be handled to give the interpretation that strikes your artistic fancy. Then is the time to drag out the bag of tools. If the subject demands maximum detail then use the big camera and the small diaphragm stop. If a 35mm camera will better do the job use it. If you think that reticulation, solarization, or hopped up processing will help you show what you desire to express by all means manipulate.

You cannot fit the job to the tool, so select the tool that does the job. But most important, get off the merry-go-round and start making pictures. Make 'em *your way*. ■

PHOTO AGENTS

(from page 35)

prints. Proof your negatives on 8x10 sheets and attach the glassine envelopes containing the negatives to the corresponding proof sheets.

Try to get a good title and lead paragraph for your story, and keep the story brief and to the point.

Where can you begin to take picture-stories? I know it's a cliché but the answer is right in your own home. "Baby taking her first steps" has been published a thousand times but if you come up with an unusually appealing series, it will be published once more. The fact that a picture-story has been done before is no reason why it can't be done again. Actually, chances are that if it has been published once, it will be published again.

Our motto at Globe—which can be applied to the over-all problem of what you should shoot—is, "A good photo-feature will always find its market." We seldom can state in advance where it will sell or when, but if it's a good picture-story, it will sell sometime and someplace. ■

VANDIVERT

(from page 19)

through the years. I now own three 35mms with a battery of lenses. For the more technical problems, a press, reflexes, and a view camera offer me the advantages of a ground glass composition.

All of these cameras may find use with a series of unique electronic assistants which I devised as a hobby to cope with technical problems encountered over the years. My best pictures represent successfully solved problems and people in frank, revealing moments that compel attention.

My best is a cross-section of composition deaf child "feels" and "hears" sound; a man and technique coupled with vision. A near-peers into the sky from a watch point; a delegation from the WCTU stands for a portrait; to me this is the stuff of life. ■

frown. She opened the door and motioned me in.

The office was unoccupied except for the two of us and assorted pieces of nondescript office furniture. In as few words as possible, I outlined the magazine assignment and the type of pictures I would want to shoot. Then, I realized I hadn't asked her name.

"Doris Bourgois," she said. "But why do you want me? Outside of a few snapshots, I've never posed for pictures."

I could have picked from an assortment of clichés to answer her. "You're a new face, something different", I could have said. Or, "I like the way you smile." Then there was the oft-used, "I think you're very pretty." Somehow I knew that she deserved more than triteness so I said, simply, "I think you're right for my assignment."

After a little more coaxing, she agreed that it might be fun.

The day of the shooting was as hot as the day when I met my modest mannequin. This time I scarcely noticed the heat—I was too busy with my new model. I found her an excellent model with unusual poise for a beginner. For three hours and 120 shots she posed and I pictured. She would smile and I would click the shutter. She would change the pose and again the shutter would click. She changed costumes six times and provided me with the gamut of expressions from a soft, seductive pout to a full smile. Perspiring though I was, I was loving my work.

Later that night and during the next day I secluded myself in the cool darkness of my darkroom. Finally, with contact sheets in hand I stepped out into the brightness of the late afternoon and visited my Venus. A smile welcomed me. We discussed the pictures, eliminated some, selected others. After the examination was over the white teeth gleamed again and she thanked me for the fun and the pictures I had given her. I thanked her for being such a wonderful model and, with model release in hand, departed.

Here, then, are the results of another assignment—signed, sealed and delivered. How many of the photographs will be used, I do not know. All I know is that I am grateful for the assignment which permitted me to spend that exciting afternoon with the modest little mannequin. ■

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